

462 ditions offer opportunities to the kind of man who is clever with his hands and with tools. As such a man usually works for people who live in the same village or are members of the same clan, what usually happens is that the "clever" friend is invited to come over to lend a helping hand. A large part of his reward is in the opportunity to show his superior skill. When the job has been done he is invited to dinner, or if he is a poor man he is given some grain. Such opportunities are not enough, however, to enable a man to become a full-time specialized artisan.

Two Monguor artisans, self-made men, gave me the clue to the answer to this problem. "If there were no rich people," they said, "and above all if there were no monasteries in our country, we could never have been able to make a living as artisans; we would never have been anything but helpers. Because of the monasteries and the rich people, however, we are able to work all the year round and to take on apprentices." For this kind of artisan employment, rich people and monasteries provide the materials and the artisan provides only the special skill in using the materials.

463 A youngster who is handy with tools and wants to become an artisan invites two elders of his village to go with him at the New Year to see the artisan to whom he wants to apprentice himself. He presents the traditional "scarf of felicity" and two pieces of meat. The elders stand as surety for his obedience and honesty. He makes nine prostrations to the master artisan and promises obedience. A contract is then signed by the guarantors, the master artisan, and the boy. The period of apprenticeship is usually three years, during which the apprentice lives at the home of his master and in addition to learning his trade works, without pay, at all kinds of odd jobs, such as preparing his master's food, and working in his fields in the busy times of sowing and harvesting.

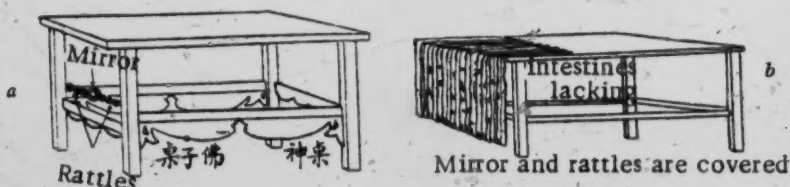
874 After three years, if the master is satisfied, the apprentice prepares a sheep and wine and invites his master, his two guarantors, and the former apprentices of his master to a feast. He presents his master with a gown or a pair of trousers or boots, prostrates himself nine times and receives from his master a set of the tools of his trade. He is then himself a master-artisan, and although he still has to work another year for his master, he is now paid for his work. For the rest of his life he feels indebted to his master and bound to help him whenever asked.

415 One of the minor industries engaged in by Monguors is the manufacture of wooden bowls and small wooden boxes. The wood used is poplar, which is turned on a lathe and then coated with oil. Another small-scale occupation is the making of charcoal. Monguors living near forests belonging to lamaseries pay the monastery for the right to cut trees from which they burn charcoal which they take to the towns to sell. Other Monguors buy trees as they stand in the forest, cut them, and saw

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*778 The making of the spear: The wood of the shaft must have
[824] grown wild. Wood that has been planted or wood from inhabited, settled regions may never be taken, for it is not pure. The wood is therefore sought in lonely forests and mountains. The most superior wood is sandalwood. Since this is rare, however, the mountain ash is usually used. -- The iron is usually wrought iron. There is no prescriptions concerning its origin. It may be bought, taken from old tools, etc.

Fig. 2



a. Spirit-table without bands (sirie purgan); b. spirit-table with bands (sirie purgan).

[422] Anyone may have a spirit-spear, and anyone may make
[522] it himself, but never women. If the owner wants to have a beautiful
[463] spirit-spear, however, he will go to a skilled craftsman, carpenter, and smith. It is required that before starting the work the craftsman
[783] rinse out his mouth, wash his face and hands, and hold the latter
[782] over the smoke of a cypress fire. The tools are also thoroughly smoked. In addition, the smith casts some cypress incense into his smithy fire.

The craftsman may work at home in his workshop or in with
[322] the family of his client. The individual parts are made separately,
[326] in other words, the shaft by the carpenter, the tip and foot by the smith. They bring the parts to the owner's house. The latter then
[782] offers twelve steamed loaves (or baked loaves) on the shelf in front of the Buddha image, as well as a piece of red cloth and a measure of barley. The craftsmen place their instruments on the grain in
[788] the bushel, and all of them kowtow in front of the Buddha image,
[322] while the incense offering is presented outside. The carpenter
[326] receives the barley; the smith receives the twelve loaves with the red cloth.

[636 cont.]

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[Note on foreign text pp. 652-653 cont.]
yellow shoulder-cloth, on the other hand, which a dead person with age-consecration wears, must be burned with the corpse, just like the sash that he received at that time.

this must be done while the corpse is still flexible. Once it is rigid, it maintains its position virtually unchanged.

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The death-box. The death-box is made either long before death or not until death has taken place, as among the Chinese where the coffin is sometimes ready decades beforehand. Only poor people do not make the death-box until after the death. The box is always made of wood, but it does not matter what kind of wood it is made of; after all, it is not buried, as is the coffin among the Chinese, but is burned with the dead person. The box has the height of a litter or sedan chair; the dead person fits exactly into it. The bottom of the box extends into four carrying beams, [637] similar to a flat litter. The box [illustration appears here], however is not a simple wooden chest, but represents a small temple with roof and doors and often very rich carving, similar to death-box of the Chinese bonze (6). Unlike the latter, however, it has a sun-

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6. [Foreign text p. 653.] in the case of the coffin of the Taoshih the sun-moon attachment, the movable back wall, and the carrying pole are lacking. The corpse is usually put inside through the front door or from above, because the roof piece is removable.

and moon in the center of the roof, similar to the tip of a mani-pole; this is generally regarded as necessary. The box is painted and decorated according to the wealth, piety, and affection of the relatives.

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There are no definite ritual prescriptions for the preparation of the box. The carpenter receives the usual fee for

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his work and, in addition, twelve loaves of bread, two ells of white

cloth, and a small measure of wheat (six pounds). After the

work is done, this measure of wheat is put on the house-

[782] hold altar, and the carpenter puts his tools on it. The

master of the household sticks a few burning incense-

sticks among them and puts the loaves before them.

Then everyone makes a three-

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Death-box

(Drawing of a Tufen)

fold kowtow (7). The carpenter does not receive the white cloth until the funeral meal.

7. [Foreign text p. 653.] This ceremony actually has nothing to do with the death-box. It is customary after all carpentry work; it is done to honor the tutelary god of the carpenter, Lu-pan-yeh. It is a Chinese custom.

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Lying in state: If the box is already available at death, the corpse is immediately put in it. If it is not yet ready, then the people put the dead in a crouching position on the kang or on the floor of the room in which he died. First, however, they lay down a white felt mat as a pad; straw is not used. No one may sleep or live in the same room with the dead, only in an adjoining room. A table with 12 loaves of bread, which come from the deceased's own family, and a water-lamp stand before the crouching corpse.

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Putting the corpse in the box is always done by men. The son puts his father and mother inside. The father, however, never puts his son in; that is taken care of by the young brothers or cousins.

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764 cousins. Female persons are also put in the box by men. Then, after the corpse has been propped up with straw, a board is slid in at the back from above. The men then wash their hands. The box is put in a room and placed on four raised clay bricks, so that it will be easy to pick it up later to carry it. A white felt mat is usually spread out beforehand. The box of a deceased master of the household or his wife always stands in the main house; in other cases it is put in the room in which the dead person used to live.

Next to the box there is a small, coffin-like little casket whose lid is pegged down like those of the Chinese coffins. It is the little casket in which the bones that remain after cremation are kept. Usually a rolling pin (noodle roller), which was

412 made at the same time as the coffin or death-box, leans
764 against the box (8). [638] Other rolling pins are not used at

• [322] all.

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8. [Foreign text p. 653.] This custom, too, seems to have been borrowed from the Chinese. The rolling pin is called mien-kan or kan-ch'ang in Chinese. On the average it is one meter long and three to four centimeters thick. It is used principally to roll noodles. The rolling pin is also called pai-hu by the Chinese, that is, white tiger, because it can become the seat of the tiger god for soothsaying or shamanistic ceremonies, just as the spirit-spear becomes the seat of the spirit. The rolling pin is also handled in the following way: a man takes it with both hands and calls down the demon into it; then the roller shakes and trembles.

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The enemy of the rolling pin is the threshing roller, lu-chu. It represents the dark (green) dragon, ch'ing-lung.

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[Note on foreign text p. 653 cont.]
the declared opponent of the white tiger. -- Furthermore, the white tiger is powerless against anything that comes from the dead or is connected with the dead; he fears coffins, death-boxes, burials, etc. For that reason coffin-making is the best opportunity for making a rolling pin, and therefore the rolling pin is propped against the death-box. The relationship of the tiger to the rolling pin is thereby neutralized. -- People very rarely have a rolling pin made other than at the time of a burial; the carpenter must then plane the pole on a threshing roller, the enemy of the white tiger. The millstone also has an effect similar to that of the threshing roller, for it crushes the provider of the "white," that is, the grain from which the flour comes.

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all. As in the case of the crouching corpse, a small kang table with the gifts to the dead is also placed before the death-box.

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Men and women kowtow before it, burn white paper, like the Chinese, and weep aloud (9).

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9. [Foreign text p. 653.] Aside from the bone-casket I once saw a small wooden casket of coffin-like form beside a death-box. The people said a small manlike doll lay in it. It was supposed to keep misfortune and death away from the house. The informant had not yet seen that and thought that this custom had come from

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[Note on foreign text pp. 869-870 cont.]

Wood for the yellow fire-pouring: maḡa (Tib.); dziānma (Mongol.); chien-yang liu (Chin.); the wood is used a great deal for mill wheels; it seems to be a kind of maple. I also saw it a great deal among carvers, who praise it as the best wood for carving.

Fire-torma: dāmbala (Tib.).

Yellow fire-pouring: sēru džiwi žūin tseḡ (Tib.).

Red fire-pouring: gōngē džiwi žūin tseḡ (Tib.).

White fire pouring: siwi džiwi žūin tseḡ (Tib.).

Black fire-pouring: džogḡuei džiwi žūin tseḡ (Tib.).

Burnt offerings: rdzē (Tib., Mongol.).

Butter: marku (Tib.); dasu (Mongol.).

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Grain: nie (Tib.); tara (Mongol.); the Mongols there designate Tibetan barley, ch'ing-k'o, with tara, which is simply grain.

Wheat: džō (Tib.); budē (Mongol.).

Beans: tsamā (Tib.); burdzieḡ (Mongol.).

Barley: sō (Tib.); sōtara (Mongol.); it is probably a combination of the Tibetan sō and the Mongolic tara (grain).

White rape: yōngur (Tib., Mongol.);

pei-ts'ai-tzu (Chin.).

Indian incense grass: gusia (Tib., Mongol.);

wei-tzu ts'ao (Chin.); that is, reed.

Evidently the kusa grass designated by Filchner, Kumbum, p. 88 and Note 400, which supposedly stems from India, is involved here.

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